COLLEY F. SPARKMAN

GAMES FOR SPANISH CLUBS

HISPANIC INSTITUTE
IN THE UNITED STATES
NEW YORK
1926

Alex Lucky

793.4 Sparkman
S736g Games for Spanish
clubs

CHRISTIAN HERITAGE COLLEGE
2100 Greenfield Dr.
El Cajon, CA 92021

193.4
S736g

CHRISTIAN
HERITAGE
COLLEGE
LIBRARY

PRESENTED BY

Alex Lackey

GAMES
FOR
SPANISH CLUBS

Digitized by the Internet Archive
in 2025

https://archive.org/details/gamesforspanishc0000coll

GAMES FOR SPANISH CLUBS

BY

COLLEY F. SPARKMAN, Ph.D.

ASSOCIATE PROFESSOR OF SPANISH
UNIVERSITY OF SOUTH DAKOTA

INSTITUTO DE LAS ESPAÑAS
EN LOS ESTADOS UNIDOS

NEW YORK,

1926

Copyright, 1926, by the Instituto de las Españas

Distributors:

In the United States:
Columbia University Press, New York City, U.S.A.

In Spanish-speaking countries:
La Lectura, Madrid, Spain.

Carranza & Co., Impresores, New York, U. S. A.

PREFACE

This little manual has been prepared in response to a long felt need for a collection of games for use in Spanish Language Clubs. The author has had charge of Spanish Clubs in several different institutions of learning, and the games herein included are those which he has accumulated during the course of his experience. It is impossible to give due credit for all the games since they have been drawn from many sources. Some were selected from games played by Spanish-American children; some are adaptations of familiar American and English games; others have been invented especially for use in Language Clubs.

The classification of the games is intended to facilitate the use of this little volume as a manual by the officers or advisors of Spanish Clubs. The first group, Ice-Breakers and Mixers, contains a number of jolly games which require very little knowledge of Spanish; the Singing Games and some of the Circle Games, while they introduce a number of Spanish words, do not give the opportunity that the later Circle Games, the Tricks, and some of the Contests and Matches afford for practice in the use of the language. The Drills are exactly what their name indicates, simple exercises calculated to give practice in some of the fundamentals, and at the same time, through

44505

their novelty, to give this necessary practice a fresh interest. Although some of the games are more successful when played by advanced students, the majority can be used with very elementary groups. Every game listed is simple enough to be explained in a few words, so that it may really be a source of amusement and not become a burdensome task to the participants.

The bibliography at the end of the book will prove useful for other features of Spanish Club work but naturally such a bibliography cannot hope to be a complete one. The object of the book as a whole is to furnish material that can actually be used in Spanish Clubs, and the same spirit has been carried out in the bibliography. All the matter listed in this bibliography can be obtained in the United States. The author has drawn freely, though not exclusively, from existing bibliographies, chief of which are: "Bulletin No. 18 of the School of Education of the University of Illinois," edited by Thomas Edward Oliver, 1917; "Spanish in the High Schools," by Lawrence A. Wilkins, Benj. H. Sanborn & Company, 1918; "Suggestions to Teachers for Vital Contacts with Spanish Life," by Harry Kurz, reprinted from the Proceedings of the High School Conference, November, 1924, University of Illinois; "Bibliography of Modern Language Methodology in America for 1923," by B. Q. Morgan and John Van Horne, Modern Language Journal, Vol. VIII: 452-464; *Idem* for 1924 by same authors, Modern Language Journal, Vol. IX. 495-501. Mr. Lawrence A. Wilkins kindly suggested some additions to this bibliography.

The author is indebted to Mr. Emilio Agramonte, Jr., Columbia University, for assistance in obtaining the cor-

rect phraseology in Spanish for redeeming forfeits. Mr. Agramonte also improved the wording of several Spanish phrases used in the body of the text. Credit is due Professor Frank Callcott, Columbia University, editor of publications for the INSTITUTO DE LAS ESPAÑAS, for helpful assistance and advice in preparing the manuscript for the press.

Miss Eleanor R. Dobson's name should really appear on the title page as co-editor of this booklet. Miss Dobson rewrote practically the whole of the manuscript, polishing the diction and making the instructions more definite. To her is also due the present arrangement and classification of the games. I take pleasure in hereby acknowledging unusual indebtedness to her.

C. F. S.

VERMILLION, SOUTH DAKOTA,
January, 1926.

INDEX

Page

ICE-BREAKERS AND MIXERS:

El agente viajero 13
El burro 14
Pobre gatito 15
La tía Merlí 16
La casa de los animales 17
Simón dice 18
Los animales que vuelan 19
Viaje hispano-americano 20
El gallinero 22
Nombres de bautismo 23
Comida 24
Frutas 25
Animales 26
La gallina ciega 27
El cartero ciego 28
Respuestas alfabéticas 29

SINGING GAMES:

La gallina quieta 30
El ciego y Lazarillo 34
El anillo 37
Oficios 39

CIRCLE GAMES:

¿Cómo? ¿Cuándo? ¿Dónde? 40
¿Quién es? 41
Porque quiero a mi intencionado (—a) 42
La biografía 43
La letra prohibida 46
La tierra, el aire, el agua y el fuego 47
La casa que Juan construyó 48

COUNTING-OUT RHYMES AND FORFEITS:

Escogiendo al director 50
Prendas 52

TRICKS: Page
Adivinación del pensamiento 55
El mágico 56
El adivinador 58
¿En qué pienso yo? 59
Lo que se comió 60
PENCIL AND PAPER CONTESTS:
Lo que se vió 61
Lo que se hizo 62
Telegramas 63
Palabras competitivas 64
Oraciones competitivas 65
Letras iniciales 66
SPELLING (AND OTHER) MATCHES:
El deletreo 67
La pronunciación 68
Palabras 69
Oraciones 70
Oraciones rápidas 72
Oraciones mixtas 73
Reaciones entrelazadas 74
El silabeo número 1 76
El silabeo número 2 78
El silabeo número 3 79
El silabeo número 4 80
El deletrear 81
DRILLS:
Caracoles 82
El tiempo 83
Verbos 84
El calidoscopio 85
La hora del día 86
Oraciones mezcladas 87
Pronombres demostrativos 88
Los días de la semana 89
Los meses del año 90
Tú o usted 91
La geografía 92
Bibliography 95

ICE - BREAKERS AND MIXERS

EL AGENTE VIAJERO

Equipment: One cushion.

This is a simple game whose secret is known only by the leader, but it causes a great deal of fun among all concerned. It may be used to advantage as an ice-breaker, and it can be played with very elementary groups for the purpose of cultivating the ability to understand spoken Spanish. One student from an advanced class or native Spanish-speaking student is needed, to be the traveling salesman.

A pillow or cushion is placed in the middle of the circle of players. The leader tells the group that he is going to give each one the name of a Latin-American city, such as **Buenos Aires, Montevideo, Valparaíso,** etc. He goes on to explain that the "salesman" is widely traveled, and is going to tell them of his adventures, but that when he mentions his home city he will make a grab for the cushion, and that the player named for that city must forestall his capturing the cushion by first getting it himself. The leader then proceeds to give each player, secretly, the same name, such as **Lima**. The traveler begins in simple Spanish to tell of the cities he has visited; when he mentions **Lima,** all will of course make a rush for the pillow.

EL BURRO

The leader tells the group that he is going to give to each player the name of an animal, and that, upon a given signal, every one is to imitate the cry of the animal whose name he bears; a prize is to be given to the one who can drown out all the others, or at least who can be heard above the rest. The leader then goes around the circle saying to all but one of the players: "Keep perfectly still when I give the signal." To the one exception he says: "You are to be a **burro.**" When the signal is given, el **burro** will make a donkey of himself, and should be given some sort of prize.

POBRE GATITO

The success of this game depends very largely upon the first leader, who for this reason should be chosen with care. The rest of the group are seated in a circle; the leader kneels before them, one at a time, and says: "Meow" three times in front of each. The one in front of whom he is kneeling must pat him on the head each time he mews, and say without laughing: **Pobre Gatito.** If the first leader is clever, and succeeds in inducing laughter early, the game will go on successfully for some time, each person who laughs giving up his seat in the circle to the leader and becoming leader in his place.

LA TÍA MERLÍ

The first player asks the one seated on his right: **¿Conocía Vd. a la tía Merlí?** The one interrogated replies: **Nunca la vi;** the first player answers: **Pues, siempre estaba así,** making a comic face which all must imitate. The second player now asks the one on his right the same question and receives the same answer. The individual and amusing part of the game is the making of comic faces which must be imitated by every one, all around the circle.

LA CASA DE LOS ANIMALES

The leader must be one who is able to speak Spanish well enough to tell a continued story of a great hunt in which he has taken part. To each of the players seated in a circle around him is given the name of an animal whose cry he must imitate when the leader mentions the animal in the course of his tale. If two players are given the same name there is an impromptu competition between them when the name is mentioned.

Favorite animals are: **el burro, el perro, el gato, la mula, el león, la hiena, el cerdo, el ternero, la vaca, el toro, la oveja, la cabra, la cotorra, el gallo, la gallina, el pato, el pavo, el ganso, el ruiseñor, el mono, el lobo, la ardilla, la llama.**

SIMÓN DICE

The players stand in a row facing the leader, who gives his orders, speaking very rapidly and at the same time carrying them out himself. The players are to obey him if he prefaces his commands with **Simón dice,** but they must not obey him if he omits this phrase. After saying very rapidly such phrases as: **Simón dice pulgares hacia arriba; Simón dice pulgares hacia abajo; Simón dice la cabeza levantada; Simón dice el pie derecho hacia adelante; Simón dice las manos a los hombros; Simón dice las manos a las caderas,** he says **Manos a la nuca.** Some one is sure to imitate his actions, whereupon he or she will have to pay a forfeit. After a sufficient number of forfeits have been collected they are redeemed in the manner described on page 52.

LOS ANIMALES QUE VUELAN

The leader says: **El pájaro vuela,** and raises his hand in the air. Next he says: **La abeja vuela.** He goes on in this manner, raising his hand each time, and the players imitate him if the animal he mentions really flies. After the leader has said very rapidly: **La mariposa vuela; el cóndor vuela, etc.,** naming various animals that fly such as: **el águila, el gorrión, la golondrina, el cuervo, la paloma,** if he says suddenly: **El burro vuela,** raising his hand as before, he will find the group a bit off guard, and several of the players will be apt to imitate him. Those who make the mistake must drop out of the game. The winner is the last one left.

VIAJE HISPANO-AMERICANO

This game is suitable for beginning Spanish classes, since very little Spanish is required. The players are seated in a circle around the room with the leader standing in the center. The teacher names each of the players, including the leader, for a Spanish-American country, pronouncing the words in the Spanish manner. Each player repeats his name, and the whole group repeats it after him so as to be sure of the correct pronunciation. When all have been named, the player in the center calls upon two of the countries to exchange places and tries to get himself a seat in the exchange; the player left without a seat becomes leader, and the game goes on as before.

If there are not enough Spanish-American countries to go around, other countries of the world may be added; the following list may be helpful: **La Argentina, Chile, El Perú, Bolivia, El Uruguay, El Paraguay, El Brasil, El Ecuador, Colombia, Venezuela, Las Guayanas, Panamá, Costa Rica, El Salvador, Guatemala, Honduras, Méjico, Cuba, Puerto Rico, Santo Domingo, Los Estados Unidos, El Canadá, Inglaterra, Irlanda, Escocia, Francia, España, Alemania, Rusia, Bélgica, Holanda, Noruega, Suecia,**

Portugal, Italia, El Japón, La China, Las Indias, Australia, Nueva Zelandia.

The only Spanish needed in the game, aside from the ability to pronounce the names of all countries used, is the following:

Vamos a hacer un viaje entre [*Here follow the names of the countries*].

¡Marchen! [*Here the exchange of seats takes place.*]

When interest seems to lag, it is a good plan to have everybody exchange places. This can be done by saying:

Vamos a hacer un viaje entre todo el mundo.

EL GALLINERO

The players are divided into two equal groups, **los jugadores** and **los espectadores. Los espectadores** join hands and form a circle around **los jugadores,** all of whom are blindfolded except one. This player, **el pavo,** runs around among the others imitating the call of the male turkey, and the players try to strike him with their knotted handkerchiefs. Naturally they strike one another more often than they do **el pavo.** If **el pavo** is cornered and beaten until he begs for mercy, he is released; **los espectadores** become **los jugadores,** and another **pavo** is chosen.

NOMBRES DE BAUTISMO

To each of the players, who are standing in a circle, is given a common Spanish name which he as well as the others must remember. One player tosses a knotted handkerchief into the air and calls out a name borne by some member of the circle as he does so. The one called upon tries to catch the handkerchief before it touches the floor; if he succeeds in catching it, he now in turn tosses it; but if he fails, he must drop out of the game. A player has the right at any time to ask those who are left to repeat their names.

Common Christian names are: **Juan, Juana, Alberto, Lucía, Lola, Enrique, Catuca, Pedro, Paula, Ana, Diego, Francisca, José, Paca, Carlos, Isabel, Jaime, Josefa, Antonio, Mariano, Carmen, Jesús, Elena, Hugo, Rosa, Jesusa, Mateo, Angélica, Santiago, Alejandro, Fernando, etc.**

COMIDA

The game described above may be played with names of common foods used instead of Christian names. Some common foods are: **azúcar, chocolate, leche, mantequilla, pan, queso, carne, pescado, huevos, frijoles, lechuga, judías, garbanzos, habichuelas, arroz, patata, camote, pollo, col, chuleta, ensalada, jamón, tocino, salchicha, flan, pastel, cebolla, apio, coliflor, repollo, caldo, puchero, bacalao, salmón, sesos, conejo, tortilla, etc.**

FRUTAS

Names of fruits to be used in the foregoing game are: **pera, manzana, cereza, ciruela, naranja, uva, plátano, durazno, fresa, limón, aguacate, melón, sandía, toronja, frambuesa, guinda, melocotón, aceituna, chirimoya, papaya, piña, albaricoque, palta, granada, etc.**

ANIMALES

Animals also may be used: **perro, gato, caballo, burro, cordero, conejo, chiva, mono, elefante, toro, vaca, oveja, cerdo, oso, ciervo, buey, mula, ardilla, tigre, camello, león, zorra, lobo, hipopótamo, unicornio, coyote, etc.**

LA GALLINA CIEGA

This is a form of Blindman's Buff. Each player is given a Spanish Christian name, then one is blindfolded and the rest join hands in a circle around him. Suppose **Juan** is the name of the blindfolded player; the others march around until **Juan** calls: **Alto,** and points toward any part of the circle. The player to whom he is pointing, suppose it is **Paula,** must enter the circle, and **Juan** tries to catch her. The players aid **Paula,** but every time **Juan** calls out his name, **Paula** must answer with her own. When caught, if **Juan** can tell who she really is, **Paula** is blindfolded and the play is repeated; if not, she returns to the circle and **Juan** continues to be **la Gallina Ciega.** The Spanish name is no clue to real identity if the number of players is large.

Common Christian names in Spanish are: **Juan, Paula, Concha, Mariano, Eusebio, José, Catuca, Lucía, Roberto, Zelmira, Elena, Ana, Eduardo, Víctor, Carlos, Ricardo, Irma, Consuelo, Samuel, María, Hugo, Benjamín, Alejandro, Rosa, Josefa, Juanita, Eliodora, Tomás, Julián, Eva, Guillermo, Santiago.**

EL CARTERO CIEGO

This is another variety of Blindman's Buff. The players, to each of whom has been given the name of a Spanish-American city, are seated in a circle, with the blind postman standing in the center. He calls out the postmark and destination of his letters, and the cities named exchange places. To give the blind postman a clue as to the location of the players who are to change, each must rise and repeat his name as the postmark or the address is called out. In the exchange which takes place as soon as the second player has given his name, the postman tries to get himself a seat.

The only Spanish needed is: **Aquí tengo una carta echada al correo en** [*here follows the name of the city on the postmark*]; **y dirigida a** [*here follows the name of the city in the address.*]

Important Spanish-American cities are: **Buenos Aires, La Plata, Tucumán, Asunción, Montevideo, Santiago, Valparaíso, La Paz, Sucre, Cochibamba, Arequipa, Lima, Callao, Cuzco, Guayaquil, Quito, Bogotá, Caracas, Panamá, San José, Managua, Tegucigalpa, Guatemala, San Salvador, Méjico, Vera Cruz, Tampico, Monterrey, Guadalajara, La Habana, San Juan, Santo Domingo.**

RESPUESTAS ALFABÉTICAS

Equipment: Slips bearing letters of the alphabet, pins.

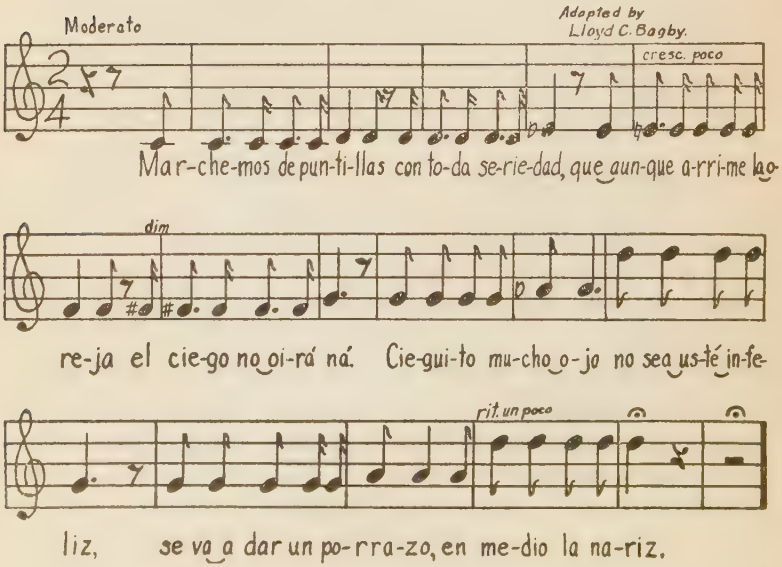
Each player is tagged by a letter of the alphabet written on a slip of paper and pinned on his chest. All the letters of the Spanish alphabet except **x** are used; for a large number of players there is no harm in duplicating letters, or if the group is small, two letters may be given to a person. At a given signal the game begins: One player asks another a question in Spanish and starts to count: **Uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez.** The player questioned must answer by a word beginning with the letter which is pinned on his chest before **diez** is reached; if he succeeds, he gets the letter (pinned on the questioner), but if he fails, he has to give up his own. If the loser has another letter which he has previously captured, he may now pin it on his coat; if not, he drops out of the game. The winner is the one holding the greatest number of letters after a specified lapse of time.

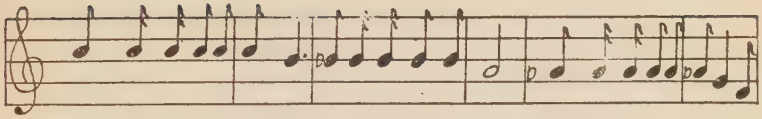
SINGING GAMES

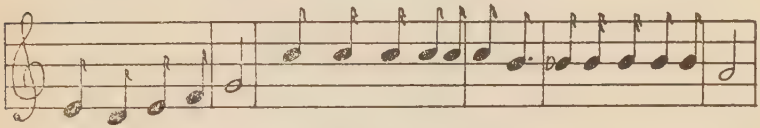
LA GALLINA QUIETA

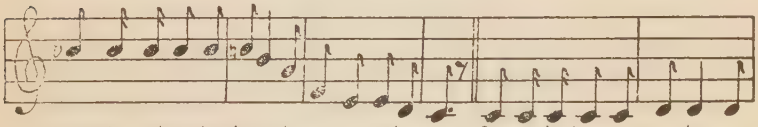
The players join hands and circle around the blindfolded player in the center. As they circle they sing the following song:

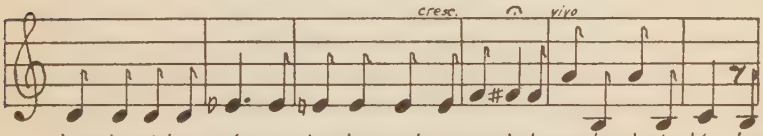
La Gallina Quieta

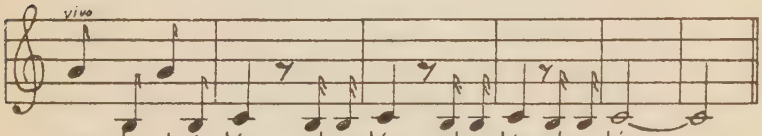



Com-pre u-nas an ti-pa-rras si nos quie-re co-ger pues hoy al re-tor-te-ro le


va-mos a tra- er com-pre u-nas an-ti-pa-rras si nos quie-re co-ger


pues hoy al re-tor-te-ro le va-mos a tra-er. Cie-gui-to des-gra-cia-do que


cresc.
vivo
tris-te si-tua-ción an-dar de puer-ta en puer-ta to-can-do el vio-lón to-


vivo
can-do el vio-lón el vio-lón el vio-lón el vio-lón.

When the song is finished the blindfolded player approaches the one standing immediately in front of him and tries to ascertain who he is. If he fails the players circle again, singing the following stanza to the same tune:

¡Corramos compañeros,
Giremos sin cesar,
Que viene la gallina,
Y nos puede picar!
Tapémosle los ojos
Que no nos puede ver,
Y por mucho que corra
No nos podrá coger.

If the blinfolded player fails the second time, the players again circle and sing the following stanza:

¿Qué buscas gallinita?
¿Qué vienes a buscar?
El trigo se me acaba,
No puedo darte más.
El trigo se me acaba,
Si buscas de comer,
Pues vete a mis vecinos
Y di que te lo den.

To add variety to the above game, the blindfolded player may carry a small wand in his hand with which to touch the player facing him when the singing stops. The player so touched takes hold

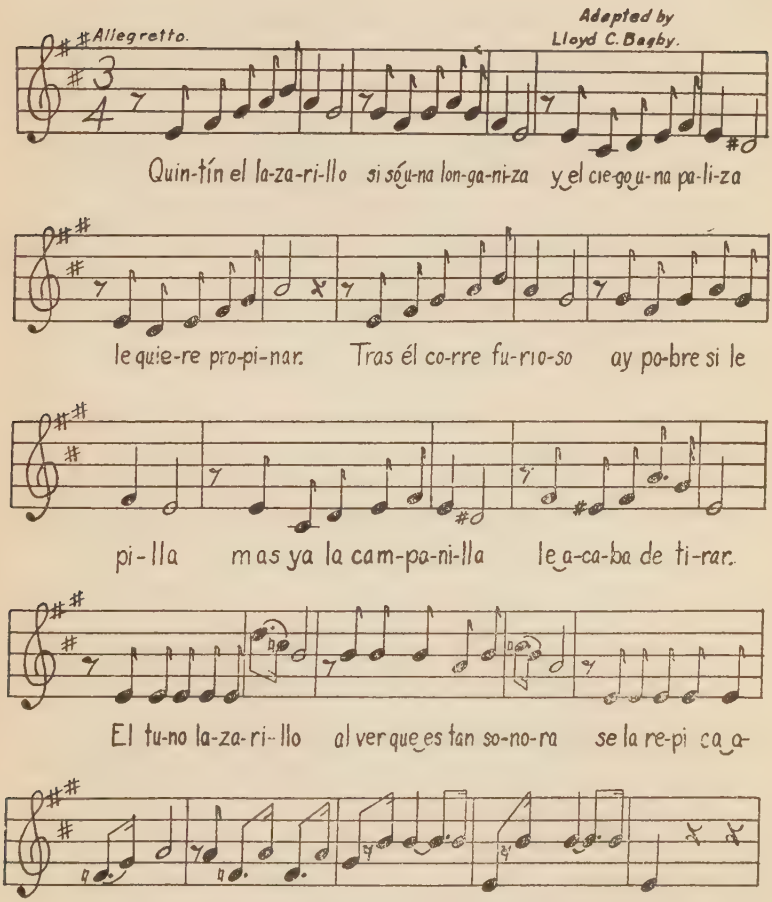
of the wand and enters the circle with him. The catcher now imitates the howling of a dog, the braying of a donkey, the cackling of a hen, the roaring of a lion, etc., while the player who was touched imitates him three times. If the catcher succeeds in guessing who he is, the two change places; if he fails after three such attempts, another **gallina quieta** is chosen and the singing proceeds as before.

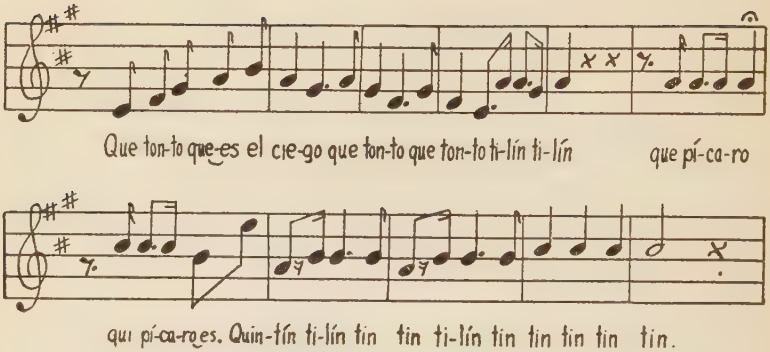
EL CIEGO Y EL LAZARILLO

Equipment: Cord with whistle attached.

The blindfolded player in the center of the circle carries a string, on the end of which is attached a small tin whistle. When the song is finished the whistle is tossed outward, the end of the string being retained. The player struck by the whistle must take it and enter the circle, blowing without ceasing as he is pursued by the catcher. The sound guides the catcher, who must guess who the player is. Since this is a rather difficult feat, the other players should make in turn helpful remarks in Spanish, partly to permit the catcher to select the one pursued by a process of elimination and partly to indicate to him who it is. The following are suggestive remarks: **¡Corre que te coge! Él** (o ella) **es un galgo. Su falda azul** (si es niña) **la estorba. Su corbata azul, negra, roja, vistosa,** etc. (si es muchacho) **le impide. Sus ojos negros, pardos, azules le** (o la) **protegen. Es más alto** (-a), **bajo** (-a), **gordo** (-a), **flaco** (-a) **que tú. Su novio** (-a) **Juan** (-a), **Jorge, María, Enrique, le** (o la) **ayuda.**

El Ciego y el Lazarillo.




Que ton-to que-es el cie-go que ton-to que ton-to ti-lín ti-lín que pí-ca-ro
qui pí-ca-ro es. Quin-tín ti-lín tin tin ti-lín tin tin tin tin tin.

EL ANILLO

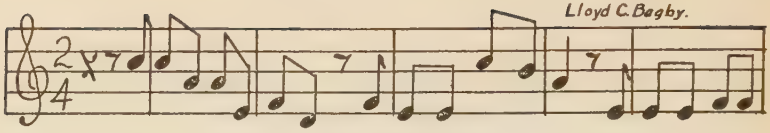
Equipment: Strong cord and finger ring.

The singing game that follows is similar to the old-fashioned game of "thimble." The players are seated in a circle, holding a strong cord running through an ordinary finger ring. **Don Simplicio** stands in the center, while those in the circle sing the following song as they pass the ring surreptitiously from one to another.

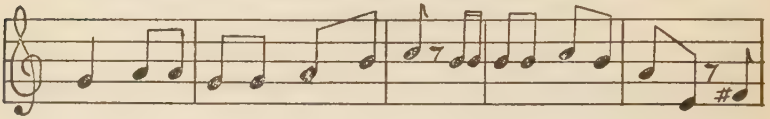
When the song is finished, **Don Simplicio** attempts to locate the ring. If he suspects it is hidden in the hands of any player, he may say: **abierto,** and the one so addressed must raise both hands aloft. **Don Simplicio** has three guesses, which may be rather sure guesses if he has watched carefully during the singing. If he guesses who holds the ring, the one holding it takes his place. If he fails after three guesses, the one actually holding it becomes **Don Simplicio** anyway and the former **Don Simplicio** pays a forfeit.

El Anillo.

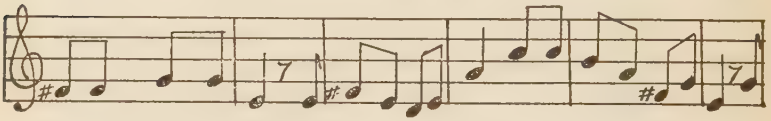
Adapted by
Lloyd C. Bagby.



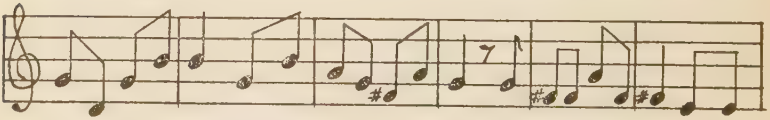
¿Qué bus-ca D. Sim-pli-cio? ¿Qué vie-ne a-quí a bus-car? Bus-ca un a ni-llo



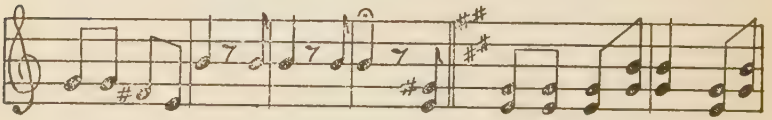
de o-ro que tra-jo de Ul tra-mar Un a-ni-llo en-can- ta-do que



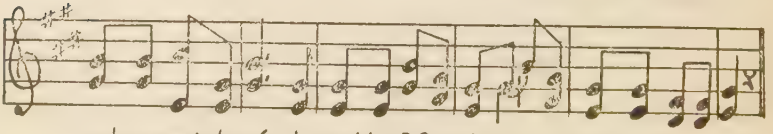
gi-ra en de-rre-dor hu-yen-do de la som-bra de a-ques-te buen se-ñor. El



di-ce con a-plo-mo que a-llí se le per-dió y el in-fe-liz no sa-be que a-



quí lo ten-go yo a-quí a-quí. Mi- rad-le con que gar-bo; mi-



rad con que in te-rés da vuel-tas D. Sim-pli-cio mi-rad que sim-ple es.

OFICIOS

This is a simple little game played by Spanish-speaking children. The boys line up on one side of the room and the girls on the other. The boys advance chanting in concert:

San Serení,
a la buena, buena vi,
hacen los zapateros
así, así, así,
así me gusta a mí.

They illustrate the trade mentioned, and the girls imitate them in a burlesque manner. The boys go back to their side of the room and the girls advance chanting the same lines and mentioning a trade for women, for example:

San Serení,
a la buena, buena vi,
hacen las costureras
así, así, así,
así me gusta a mí.

Then the boys imitate their actions when the girls illustrate the trade chosen.

Tradesmen represented by the boys may be: **carpinteros, albañiles, herreros, remeros, secretarios.**

Tradeswomen represented by the girls: **planchadoras, cocineras, lavanderas, taquígrafas.**

CIRCLE GAMES

¿CÓMO? ¿CUÁNDO? ¿DÓNDE?

The leader is going to find an object selected by the players while he is absent from the room. The players select some object, not necessarily in the room; and when the leader returns, he is allowed to ask each player three questions concerning it: **¿Cómo le gusta? ¿Cuándo le gusta? ¿Dónde le gusta?** Supposing the object selected is **un elefante,** suitable answers would be: **Me gusta en el circo. Me gusta cuando es joven. Me gusta en el bosque.** Each player should have his three answers ready, and should try to give some clue to the identity of the object without making it too obvious.

¿QUIÉN ES?

The players are seated in a circle with the leader standing in the center. The leader has secretly chosen some one of the group, and the object of the game is to find out who it is by a process of elimination. Each player is allowed to ask one question and then make one guess. One may ask: **¿Es muchacho? ¿Es muchacha? ¿Es grande? ¿Es pequeño? ¿Es feo? ¿Es egoísta? ¿Tiene los ojos negros? ¿Lleva corbata verde? ¿Tiene los pies grandes? ¿Es poco loco? ¿Va a casarse pronto? ¿Lleva casaca de su padre?**

The one guessing who it is, takes the leader's place and becomes the next leader. If the questions are not too pointed at first, the suspense is prolonged; and if questions contain good natured fun, it adds zest to the game.

PORQUE QUIERO A MI INTENCIONADO (-A)

This is an adaptation of the old English game "I love my love with an A—". Although it is most interesting played by rather advanced students, it may be used with first year students. Each player is given a letter of the alphabet with which to begin words telling why he is fond of his sweetheart for instance, the one assigned the letter **A** may say: **Quiero a mi intencionada porque se llama Ana; porque es afectuosa; porque vive en Andalucía; porque siempre come almejas; porque lleva azul; porque habla alemán; porque no necesita azúcar; porque es angélica.** The one assigned **B** may say: **Quiero a mi intencionada porque es bonita; porque es boliviana; porque se halla ahora en Buenos Aires; porque come boniatos; porque lleva botas elegantes; porque ella no quiere a bobos, etc.**

All the letters of the Spanish alphabet except **X** may be assigned. For a small number of players only the more important letters may be used; for a larger group duplicates may be given out. In the latter case it is interesting to compare the sets of words made up by different students using the same letter.

If it is desired to bring in the element of competition, three advanced students, or three A students, may be selected to act as judges and award a prize for the best composition or speech, as the case may be.

LA BIOGRAFÍA

Equipment: Paper, pencils.

Small sheets of paper are distributed to each player, upon which he writes his name and then folds the paper so that the name cannot be seen. The papers are passed from one to another, each player writing on each paper and then folding it again. Each paper should reach three players before being collected for a final reading. If the paper is folded once, the player must write something concerning the past of the owner, whereupon he folds it a second time and passes it on. Papers folded twice are ready for something concerning the present of the owner; and those folded three times, for something of the future. To distinguish papers bearing girls' names, one corner may be turned down. In no case should a player try to read what is already written on the paper.

Suitable points in a biography of this kind might be:

PASADO

Nació hace ochenta años.

Creía que Don Quijote era el padre de Alfonso trece, rey actual de España.

Cuando pidió la cuenta en el restaurante, dijo al mozo: "¿Como mucho?"

Creía que "amigo" quería decir: "Me go." (I'll go.)

Creía que "un beso" quería decir: "one base".

Dió el comparativo y el superlativo de "enfermo" como sigue: "enfermo, peor, muerto".

Ella se quitó el zapato cuando alguien le dijo: "Beso a Vd. los pies."

PRESENTE

Cree que cada sustantivo español tiene tres géneros, porque se dice: "el cura," "la cura," y "lo-cura."

Cree que el tamal es un animal parecido al camello.

Espera que el profesor le hará un día una pregunta que pueda contestar.

Cree que "Manual Labor" es mejicano.

Lleva los zapatos de su abuelo (-a).

Ella siempre contesta "sí" a los muchachos cuando no comprende lo que le preguntan.

Cree que el hombre que le corta el cabello es un bárbaro.

FUTURO

Va a superar a Cervantes.

Va a inventar un sistema de enseñar el español en el cual no habrá que estudiar.

Va a olvidar a María (Juan) porque ella (él) se sonrió con otro (-a).

Va a casarse con un (-a) hotentote.

Irá a vivir en España porque los españoles hacen cinco comidas al día.

Nunca va a perder la esperanza de que algún día vendrá a llevársela Don Juan.

Va a escribir una gramática española en la cual todas las formas de los verbos terminarán en "r".

LA LETRA PROHIBIDA

This game is suitable only for fairly advanced students who can speak Spanish reasonably well. The leader should be one who speaks Spanish better than the rest. Some letter of the alphabet is barred from the conversation; the leader asks each player in turn a question, avoiding words that contain the forbidden letter, and the player answers, likewise avoiding the letter. It is well to begin with a consonant or with the vowel "i" or "u" since "a," "e," and "o" are of more common occurrence in Spanish words.

The leader should be allowed to make three mistakes before paying a forfeit, but each player should pay a separate forfeit for every mistake.

LA TIERRA, EL AIRE, EL AGUA Y EL FUEGO

The players are seated in a circle; one of them tosses a knotted handkerchief to another and calls out the name of one of the four elements: **tierra, aire, agua,** or **fuego.** If **tierra** is called, the player to whom the handkerchief is tossed must mention the name of some animal that lives on land before the tosser can count ten in Spanish. The same is required for either **aire** or **agua;** but if **fuego** is called out, the one designated must say instead: **Constantinopla lindísima.** The penalty for a mistake may be either a forfeit or dropping out of the game.

For less advanced classes the following list of animals is helpful:

TIERRA: el hombre, el caballo, la mula, la vaca, el burro, el perro, el gato, el tigre, el elefante, el león, la ardilla, la liebre, la zorra.

AIRE: la golondrina, el cuervo, el gavilán, la cotorra, el buho, el colibrí, el canario, el gorrión, la paloma, el cóndor, el águila.

AGUA: el salmón, el bacalao, el tiburón, el lenguado, el hipopótamo, el arenque, el atún, la trucha, la perca, la sardina.

LA CASA QUE JUAN CONSTRUYÓ

This adaptation of an old nursery tale is a good exercise in understanding spoken Spanish as well as in pronunciation. The story should be read as a whole by the teacher, and if the class is made up of first year students, they should repeat each phrase in concert. Then the first student begins, and the recital goes around the group, each person adding a new phrase and repeating what has gone before, until the story is complete. If anyone makes a mistake, he pays a forfeit, and the next in line continues.

The tale goes around as follows:

1st: **Ésta es la casa que Juan construyó.**

2nd. **Éste es el queso que se quedó en la casa que Juan construyó.**

3rd: **Ésta es la rata que comió el queso que se quedó en la casa que Juan construyó.**

4th: **Éste es el gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.**

5th: **Éste es el perro que persiguió al gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.**

6th: **Ésta es la vaca que encornó el perro que per-**

siguió al gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.

7th: Ésta es la muchacha que ordeñó la vaca que encornó el perro que persiguió al gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.

8th: Éste es el hombre que besó a la muchacha que ordeñó la vaca que encornó el perro que persiguió al gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.

9th: Éste es el cura que terminó este cuento casando la muchacha con el hombre que besó a la muchacha que ordeñó la vaca que encornó el perro que persiguió al gato que cogió la rata que comió el queso que se quedó en la casa que Juan construyó.

COUNTING-OUT RHYMES AND FORFEITS

ESCOGIENDO AL DIRECTOR

In order to determine who shall be the leader, Spanish-speaking children use the following jingle, as English-speaking children use: "Eeny, meeny, miny, mo," designating each player by a separate syllable, and acknowledging as leader the one to whose lot the last syllable falls.

Titá, tirá, laritón,
tres gallinas y un capón;
el capón estaba muerto,
las gallinas en el huerto.
Ris, ras,
fuer estás.

Another "counting-out" jingle is:

Guinda, cereza,
Madroños y fresa;
que se me abra éste.

With the drawing of straws the following is used:

Palomita blanca,

dime la verdad,
en éste o éste,
o en éste estará.

If the question is, which of two sides shall take the lead, it is usually decided by tossing a coin, the leader who tosses it saying to the other: **¿Qué pides, cara o cruz?** (**cara**=heads, **cruz**=tails).

Another method of casting lots is to guess "Odd or even?" concerning a number of small pebbles or pieces of chalk held in the closed hand. The Spanish phrase is: **¿Pares o nones?**

PRENDAS

The procedure for redeeming forfeits is practically the same in Spanish as that used in English. The one difference of any importance is that Spanish-speaking people are accustomed to have a different one in turn pass sentence on the owners of the successive forfeits. The first judge is one who has not paid a forfeit; he sits in the center of the room with his eyes blindfolded. Any player from the group may select a forfeit, step up behind the judge, holding the forfeit so that all the other players may see, and ask: **¿Qué pena le impone Vd. al dueño de esta prenda?** and the judge imposes a suitable penalty. The owner of the forfeit now redeems his pawn by carrying out the sentence imposed by the judge, and he then in turn becomes the judge for passing sentence on the owner of the next forfeit. This procedure is carried out until all forfeits have been redeemed.

With elementary students, the author has found it expedient in Spanish Club work to select the two players most fluent in Spanish to dispose of all the forfeits. The one holding the forfeit over the other's head has only to repeat each time the Spanish sen-

tence listed above, and the judge may impose some such stunts as the following:

1). **Que el dueño se dibuje en el pizarrón.**
2). **Que apague una vela, o un fósforo, con los ojos vendados.**
3). **Que lisonjee a la niña más bonita de la clase.**
4). **Que se arrodille a la más bonita, salude a la más generosa, y bese a la que quiera más.**
5). **Que bese a su propia sombra.**
6). **Que baile un fandango.**
7). **Que cante una canción española.**
8). **Que se meta debajo de una mesa y ladre como perro.**
9). **Que cuente a los otros su biografía.**
10). **Que pronuncie un discurso sobre la política actual.**
11). **Que bese un libro por fuera y por dentro sin abrirlo.** (Lo que hace es besar el libro en la sala y entonces llevarlo a otro cuarto y besarlo).
12). **Que ponga la mano izquierda donde la derecha no pueda llegar.** (Pone la mano izquierda en el codo del brazo derecho.)
13). **Que ponga cuatro pies en la pared.** (Pone una silla contra la pared.)
14). **Que salga con dos pies y entre con seis.** (Sale con las manos vacías y entra con una silla.)
15). **Que se haga el mudo.** (Contesta por signos a las preguntas que se le hagan.)
16). **Que espere hasta que haya una niña que tenga**

una prenda y que baile con ella, con los ojos vendados.

17). **Que le diga a una niña que la ama, a otra que le gusta, y a otra que la aborrece.**

"To pay a forfeit" means **Dar una prenda.**
"To impose a penalty" means **Imponer una pena.**
"To redeem a forfeit" means **Redimir una prenda.**

TRICKS

ADIVINACIÓN DEL PENSAMIENTO

The leader asks some one to think of a number, to double it, then to add an even number which the leader suggests, to divide the sum by two, and finally, to subtract the original number from the quotient. The leader will then "read his mind" and tell him the result, which in all cases will be half of the number added to the original number.

The process is simply this:

Number thought of	6	
Doubled	12	
Even number added	14	
Sum	26	
Divided by two	13	
Less original number	6	
Difference	7	which is half of 14

The Spanish needed in the game is as follows:

Piense en un número cualquiera; dóblelo; agregue, por ejemplo, 14; divida la suma por 2; reste el número original; el resultado es 7.

EL MÁGICO

Equipment: Blackboard.

This game is successful only with advanced students who speak Spanish rather fluently. The letters of the Spanish alphabet are arranged on the blackboard in the following order:

a, b, c, ch, d, e, f,
g, h, i, j, l, ll, m,
n, ñ, o, p, q, r, rr,
s, t, u, v, x, y, z,

The magician tells the players that he can tell which letter was touched during his absence from the room. The magician and his confederate have previously agreed that the Spanish word **segundo** used in a sentence shall indicate that some letter in the first vertical row on the left has been touched; that **minuto** so used shall mean some letter in the second vertical row; **hora,** the third; **día,** the fourth; **semana,** the fifth; **mes,** the sixth; and **año,** the seventh. **Blanco** shall indicate some letter in the top horizontal row; **negro,** the second; **rojo,** the third; and **verde,** the bottom row.

The magician is recalled after a selection has been

made, and the player who selected the letter is pointed out to him. Let us suppose that "v" was the letter selected. The magician pretends to read this player's mind, while the confederate leads in the conversation, soon managing to bring in some such remark as this: **Juan** (*or whatever his name may be*) **tiene los ojos verdes como un gato y nadie puede adivinar lo que piensa.** The magician now knows that the letter selected is in the bottom row. After a reasonable length of time the confederate brings in the second key word: **Tú no podrás acertarlo en tres días.** The magician now knows it is the fourth letter of the bottom row. Waiting until a few other remarks have been made, he indicates which letter was chosen.

EL ADIVINADOR

Equipment: Paper, pencils.

The mind reader boasts that he can read Spanish sentences written by the other players and folded by them in such a manner that the writing cannot be seen. A confederate is necessary, of course; he writes a sentence previously agreed upon by himself and the mind reader. On collecting the papers the mind reader puts this sentence beneath all the others; he then pretends to read with hesitation and apparent difficulty the words written on the folded paper on top; what he really does is to repeat the sentence he knows is on the bottom, and of course the confederate acknowledges it as his own. After apparently reading the sentence on top he unfolds the paper and sees what is really written thereon. Now he is in a position to read the sentence he has just opened, which he pretends is the one following; this sentence will be acknowledged by the player who wrote it. In this manner the mind reader may read off the contents of any number of folded papers. Naturally he must so face the audience that no player may see what is really on the papers he is opening.

If a second trial is asked, the mind reader should try to procure a different confederate.

¿EN QUÉ PIENSO YO?

Only the leader knows the secret of this game, which cannot be played more than once with the same group, but can usually be indefinitely prolonged. It is similar to the English game of "It." The leader supposedly selects some definite object in the room and asks: **¿En qué pienso yo?** Each of the players, who are standing in a circle, is allowed to ask one question and then make one guess. The questions may be such as: **¿Es animal? ¿Es fruta? ¿Es un mueble? ¿Es persona? ¿Está a la derecha? ¿Está a la izquierda? ¿Está en frente de Vd? ¿Es muchacho? ¿Es muchacha? ¿Lleva falda azul? ¿Lleva pantalón? etc.,** the only restriction upon them being that questions be used that may be answered by **Sí** or **No.** In answering the questions, the leader will apparently contradict himself, because the "definite object" which he has in mind is always the player on the right of the one to whom he is speaking.

LO QUE SE COMIÓ

The leader presents his friend, the magician, who says that he can look into a person's eyes and tell what he had for dinner. The magician goes out of the room; a member of the group names some special thing which he ate for dinner, and the magician is called back. The leader questions him, asking, for example, **¿Comió carne?** The magician says: **Abra bien los ojos** and looking fixedly into his eyes, says: **No.** The questions and answers continue thus until the leader gives the magician the cue to answer: **Sí;** the cue question is **¿Comió pan?** and **Sí** is the proper answer to the question following it.

PENCIL AND PAPER CONTESTS

LO QUE SE VIÓ

Equipment: Tray of small articles, pencils, paper.

This contest is interesting for advanced students, although it is suitable for a very elementary group. A tray of articles is placed on a table and the contestants file by without touching anything upon the tray or turning to look back. A pencil and a piece of paper are given to each after he has passed the tray, and he writes down the Spanish names of as many of the articles as he can remember. The winner is, of course, the one who has the longest correct list.

One might place on the tray: **el lápiz, la pluma, la tiza, el libro, el borrador, el reloj, el papel, la cajita, el diccionario, la regla, las tijeras, la ceniza, la llave, el calendario, el cortaplumas, el alfiler, la moneda, el botón, la aguja, etc.**

LO QUE SE HIZO

A variation of this game may be arranged for advanced students. They may file by the usual wall charts showing the activities of the various seasons and then write what was done, instead of the names of articles seen. If the wall charts are not available, any composite picture may be chosen, or a series of simple pictures.

TELEGRAMAS

Equipment: Prepared blanks, pencils.

Each player is provided with a telegraph blank on which are written ten letters about one inch apart. The object of the game is to have each player write a telegram in ten minutes, using these letters as initials of the respective words. The conjunction **y** may be added by the player and any letter may be capitalized. Each telegram must contain a finished and grammatically correct sentence, but the content may be as ridiculous as is desired. At the end of ten minutes the papers are collected and the telegram are read aloud. The winner is the one who has written the cleverest telegram.

The blanks may be prepared by assigning letters in any order. Suppose a blank contained the letters: **t**..... **f**..... **l**..... **v**..... **s**..... **b**..... **g**..... **s**..... **e**..... **p**....., the finished "telegram" might read: **Toda familia lava y vende sus botellas grandes si es pobre.**

PALABRAS COMPETITIVAS

Equipment: Pencils, paper.

The players are given some long Spanish word, such as **santiguamiento,** from the letters of which they are to make as many shorter Spanish words as possible. From **santiguamiento,** which contains the five vowels and many consonants, it is possible to form a large number of words. There are **santo, santa, sano, sana, sino, sigo, suma, seno, sitio, etc.,** and still the combinations beginning with **s** are not exhausted. The winner of the game is the one whose list is longest. If a word is included that is not a real Spanish word, or if in any one word a letter is used more times than it appears in the original word, the writer of the list is penalized ten words, which are deducted from his total score.

ORACIONES COMPETITIVAS

Equipment: Paper, pencils, prepared word-cards.

The leader has a series of cards on which are printed common Spanish words: he holds these up one at a time, and each player writes a sentence containing the word; the one who finishes his sentence first wins the card. Results are more difficult to check when the group is large. In this case, if there is a clock in the room, each player may record after his sentence the exact minute at which it was finished. The papers may then be collected, glanced over, and the card given to the one who finished his sentence first. In case of a tie each player should be credited with a card.

If the group is one of advanced students, more difficult sentences may be demanded. The leader may require that a noun be used as subject, direct object, or indirect object. The personal object pronouns may be required in their proper place in a sentence. The irregular verbs such as **tener, hacer, haber, dar, decir, estar, ser, ver, querer, poner, ir, etc.** may be presented and a sentence using each in a certain tense required. The subjunctive forms of these verbs are especially suitable for such a game.

LETRAS INICIALES

Equipment: Letter-cards.

The players are seated facing the leader, who holds a pack of cards on each of which is printed a letter of the Spanish alphabet. All the letters except **x** may be used. These cards are shuffled well and then held up one at a time. The player who first names a word beginning with the letter exposed wins that letter. The winner of the game is the one who holds the greatest number of letters when all have been presented.

It complicates matters somewhat if words ending in the letter exposed are asked for instead of words beginning with it. A consonant that is not used as a final letter in ordinary Spanish words goes to the one who discovers this fact first. In this manner students soon learn that it is almost impossible to find a Spanish word ending with any consonant except **d, l, n, r, s,** and **z.**

SPELLING (AND OTHER) MATCHES

EL DELETREO

The old fashioned spelling match is interesting as a novelty and affords drill on the Spanish names of the letters of the alphabet. The names of the letters can be taught in a very short time, and then even beginners are ready for the game.

The students are arranged in line by drawing lots. As many numbers as there are students are placed in a hat and shaken up; each student draws a number; the teacher calls for number **uno, dos, tres, etc.,** and those holding the numbers line up accordingly. The teacher pronounces distinctly a word that is known to the class, and the one at the head of the line spells it by giving the names of the Spanish letters. If Number **Uno** fails on the first word, it passes to the next; if **Dos** spells it, he goes ahead of **Uno;** but if he fails, the word passes on down the line until some one spells it, whereupon he moves ahead of all who missed it.

If this game is used as a class exercise for a few minutes daily, it is a good plan to give a headmark to the one who can maintain his place at the head of the line through, say, three successive rounds. The one receiving the headmark passes to the foot of the line and may work his way up again.

LA PRONUNCIACIÓN

The spelling match may be varied by having the teacher spell the word in Spanish and require the student to pronounce it. If the teacher uses words previously encountered by the class, he should demand that the proper tonic accent be given in the pronunciation, even when the written word bears a graphic accent. If the class is made up of beginning students no word requiring a graphic accent should be used, as this feature cannot well be brought out in the spelling.

PALABRAS

Equipment: Blackboards.

The players are divided into two teams, seated on opposite sides of the room. At a given signal the last player on each side runs down to a blackboard on his side of the room and writes a Spanish word of the kind agreed upon—a noun, an adjectivo, a verb, a proper name, etc. He then runs back to his seat and gives the chalk to the next player on his side, who, after the chalk is in his hand, rises, runs to the board, and writes another word of the specified kind. This continues until one team or the other finishes, the team finishing first being declared the winner.

No player may write a word already used by a member of his own team, and the boards should be arranged so that no one from one side may see what is written on the board belonging to the opposite side. If either team makes a mistake, it forfeits the game.

Classes in Spanish literature may be required to write the name of a Spanish author, followed by the title of one of his works.

ORACIONES

Equipment: Prepared word-slips.

The group is divided into two teams lined up on opposite sides of the room, with the leader standing between them. To the team captains are given duplicate sets of words, each on a separate slip, to be distributed among the members of their respective teams. If the teams are small, two slips may be given to a player. Any one may hold two verbs, or two adjectives. It is understood that the adjectives may be used for any number or gender, for the purpose of the game.

The leader now reads a short sentence composed of some of the words distributed, and the players of each side holding the words used run forward and arrange themselves in corresponding order across the front of the room. The team whose sentence is formed first scores one point. Checking is done by having each player in turn read the word he holds. The record is kept carefully, and after a certain number of sentences have been read, the final scores are announced.

With the following twenty words distributed to each side: **Juan, María, tiene(n), está(n), un, una,**

y, el, la, pluma, suelo, mesa, en, es, son, negro, blanco, grande, libro, the following sentences are possible: **María tiene una pluma. Juan tiene un libro. Juan y María tienen papel. María tiene un libro y una pluma. Juan tiene papel y un libro. El papel está en un libro. La pluma está en el suelo. La mesa y el libro son blancos. La mesa es negra. El libro y la pluma son grandes. María es grande. Juan está en la mesa. El libro grande está en la mesa. La pluma negra está en el suelo.**

ORACIONES RÁPIDAS

Equipment: Blackboard, prepared word-sheets.

The players are divided into two teams which stand facing each other with the teacher between. The teacher has a list of words, nouns, adjectives, or verbs, as many as there are players on each team. These words are printed on large sheets so as to be visible to all. The teacher pronounces a word as he holds it up to view, and the first player on each side runs down to a central blackboard and writes a sentence containing the word. The player finishing first shouts: **Listo.** If the sentence is grammatically correct and according to instruction, the word is delivered to the captain of his side, but if not, it goes to the captain of the opposing side. The whole list of words is thus presented, the players in turn and in opposing twos competing in writing the sentences containing the word exhibited.

The words used should be suited to the advancement of the class. If beginners are playing, words should be selected from the text they are using. For advanced students other difficulties should be included such as: giving the nouns in the singular but requiring them to be written in the plural form in the sentence; giving the masculine form of the adjective but requiring it to be used in the feminine; giving the verb in the infinitive and requiring a certain tense including the subjunctive forms.

ORACIONES MIXTAS

Equipment: Blackboard.
Five to ten players on a side.

The opposing sides face each other. At a given signal the first player on each side runs to the board and writes the first word of a Spanish sentence; he returns, and the next on his side goes to the board and adds a word. This continues until all have written, the last player on each side writing sufficient words to make the sentence complete. The side that first finishes a Spanish sentence which is grammatically correct and expresses some clear idea is the winner.

REACCIONES ENTRELAZADAS

This game is rather difficult even in one's own native language, but it is helpful in teaching the names of the parts of the human body.

The players are divided into equal groups which stand in line facing each other. The leaders, who should be those knowing most Spanish, stand at the heads of their respective lines. The leader of one group advances to the first player on the opposite side and says, for instance: **Este es el codo,** but instead of placing his hand on his elbow he places it, say, on his knee. The player addressed must place his hand on his elbow but say instead: **Esta es la rodilla.** If he cannot make the necessary coordination, or if he fails in his gender, he sits down. The same leader now passes to the second player, and so goes on down the line. When the first leader has finished, the leader of the challenged team challenges in turn all the members of the opposing team, and the side having the greatest number of players left standing after all have been challenged is the winner.

If the students do not know the parts of the body, the following list will prove helpful: **la cabeza, la cara, la frente, el cabello, la nariz, la oreja, el diente,**

la boca, los ojos, la piel, las pestañas, los párpados, las cejas, la mejilla, la barba, la lengua, la nuca, la garganta, el hombro, la espalda, el corazón, el brazo, el pecho, el estómago, el codo, la muñeca, la mano, el dedo, el pulgar, la uña, la cadera, la pierna, la rótula, el pie, el tobillo, la planta.

EL SILABEO NÚMERO 1

Equipment: Prepared slips.

Since Spanish-speaking students syllabicate where English-speaking students spell, the following series of games may be played with profit. Of course, with a small group, syllabication matches may be held instead of spelling matches, and in exactly the same manner. The students line up, and the teacher pronounces, say: **muchacho,** which the first student in line syllabicates: **mu-cha-cho,** pronouncing each syllable separately. Then the next student is given a word, and so on down the line. Whenever a player makes a mistake he "goes to the foot".

With a larger number, however, it is more interesting to compete in groups. The players are divided into two equal teams, arranged on opposite sides of the room. To the team-captains are given duplicate sets of slips, each bearing a different syllable, to be distributed among the members of their respective teams. The teacher, or leader, standing between the groups, pronounces a word made up of some of the syllables passed out, and the players holding those syllables run to the front of the room and arrange themselves in the proper order. The

side whose word is correctly formed first wins a point; a record is kept of the points won, and results are tallied.

In order that practice may be had on the vowel sounds, it is best to begin this sort of drill with the consonants that differ least from their English equivalents, **f, m, p, s,** and **ch.** If there are as many as fifty students taking part, each of the consonants named with each of the five vowels may be used: **fa, fe, fi, fo, fu, ma, me, mi, mo, mu, pa, pe, pi, po, pu, sa, se, si, so, su, cha, che, chi, cho, chu.**

If only thirty are available, the less common vowels **i** and **u** may be omitted and only fifteen syllables on a side used. If the number is still smaller two slips may be handed to each student, but then words that call for two syllables that happen to be held by the same student must not be counted in the score.

In the following list of words containing the syllables above, no word in the first division contains the vowel **i** or **u:**

fama, paso, sepa, fase, sosa, fecha, pecho, pesa, poma, fosa, pesa, macho, chapa, mesa, chepa, mofa, macho, chocha, sapo, facha, fasa, sopa, mechosa, sofá.

pipa, ficha, misa, fumo, puso, sisa, puse, fuma, suma, fumo, supe, chicha, mucho, chufa, mucha, mimoso, sumisa, muchacho, muchacha.

EL SILABEO NÚMERO 2

After the first list of syllables has been practiced, the consonants **d, l, n** and **t,** which sound very different from these same letters in English, may be introduced. **C** and **g** before **a, o,** and **u** offer no difficulties but they are included here in order to make a longer list of words. The slips now handed out contain: **da, de, di, do, du, la, le, li, lo, lu, na, ne, ni, no, nu, ta, te, ti, to, tu, ca, co, cu, ga, go, gu.**

It adds variety as well as difficulty if the letter **s** is included as a separate slip; this makes it possible to use the plurals of the nouns and adjectives of the word list and gives a chance for the participation of one more player on each side. If fifty-two (fifty-four if **s** is included) players are available, the whole list below may be used; if there are only thirty-two (thirty-four if **s** is included), the words in the first division may be used, as the syllables containing **i** and **u** are found only in the second division:

lana, neta, lata, neto, lago, Nela, lado, nada, Laca, nata, lego, late, lote, Lena, Lola, lodo, loco, tate, loca, cada, tato, gota, tela, tala, ledo, gata, tono, gato, cono, togo, cola, toca, cate, toco, cana, tonela, tonelada, canela, teleta, lanada.

lino, nido, luneta, Nita, nulo, Nilo, tina, gula, luna, tuna, tula, cuna, lanudo, latino, lanuda, lunado, lúnula, tanino, telita, gatito, gatita.

EL SILABEO NÚMERO 3

For more difficult combinations the following syllables may be used: **ca, que, qui, co, cu, ja, ge, gi, jo, ju, ga, gue, gui, go, gu, za, ce, ci, zo, zu.**

The whole list of words given below may be used if there are forty players (forty-two if **s** is included). For twenty-four (twenty-six if **s** is included), the words of the first division are enough; they contain neither the vowels **i** or **u.**

caja, jaca, jaque, cace, jocó, queja, gajo, gaza, quejó, cojo, gago, coca, zaca, coge, ceca, coja, ceja, cegó, zoca, zaga, cegué, coge, zoco, cajo, jaqueca.

quijo, jugo, quizá, cocí, zuzo, cogí, cuco, guija, guizazo, gazuza.

EL SILABEO NÚMERO 4

The following syllables are difficult to use in word formation because **h** is silent, and the trilled **r** is a single **r** at the beginning of a word but double **r (rr)** within the word. Only those syllables are given here for which words were found: **ha, he, ho, da, de, di, do, du, ya, ya, ye, yo, yu, ra, re, ro, rra, rro, rru.**

With thirty-six players (thirty-eight if **s** is included) the following list of words may be used; if a smaller number play, give two slips to a player:

hada, raro, haya, duro, dado, duré, dedo, dura, haré, dirá, hará, Dora, diré, yara, raya, yerro, hoya, hora, yoro, duró, rada, Yura, herradura, herrada, derruyo, herrado, derruya.

EL DELETREAR

Equipment: Slips bearing letters of the alphabet.

A variation of the syllable game may be played by giving out the letters of the Spanish alphabet instead of syllables. All twenty-eight letters should be used: **a, b, c, ch, d, e, f, g, h, i, j, l, ll, m, n, ñ, o, p, q, r, rr, s, t, u, v, x, y, z.** If there are fewer than fifty-six players in all, such rare letters as **j, ll, ñ, q, x, y,** and **v** may be given to players holding other consonants. Those holding vowels should not be given any other letter. The game is played in the same manner as the syllable game previously described, except that the words are now spelled instead of being syllabicated.

In none of the following words is the same letter used more than once: **mano, sapo, huerta, huelo, sangre, brazos, baño, cometa, hecho, ciego, centavo, oveja, lunes, martes, guineo, fruta, burro, huevo, hojas, hombre, mujer, jugoso, lluvia, jardín, contar, cepillo, Juan, Josefa, virtud, Miguel, Hugo, bonita, repaso, queso, bosque, viento, martillo, china.**

If the word is not fully comprehended, the teacher may use it in a Spanish sentence before an attempt is made to spell it.

DRILLS

CARACOLES

This game is a useful drill on numerals. The players sit around in a circle, and one, designated by the leader, starts to count. The count, in Spanish, of course, goes on around; but when numbers containing the digit 7, or which are multiples of seven, are reached, instead of saying the number the player whose turn it is must say **caracoles.** The numbers 7, 14, 17, 21, 27, 28, 35, 37, 42, 47, 49, 56, 57, 63, 67, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 84, 87, 91, 97,98, 105, etc., will be **caracoles** numbers. Those who forget to say **caracoles** at the proper time or who say it at the wrong time must either pay a forfeit or drop out of the game. In the latter case, the winner is the one who stays in the counting longest.

EL TIEMPO

This game does not require the use of Spanish on the part of the class, but the players must know the names of the cardinal points and the meaning of Spanish words descriptive of weather conditions: **tempestad, lluvia, calor, viento, et cetera.**

The leader stands in front of the class and says: **norte,** and the class stretches hands towards the north. The leader says: **sur, este, oeste,** and they point in the direction indicated. If the leader says: **Hace frío,** the players will act as though they are freezing. If he says: **Hace calor,** they will act accordingly. If he says: **lluvia,** they put their hands over their heads to ward off the rain. If he says: **Hace viento** they hold their hats and their clothes; and if he says: **calma,** they remain perfectly still. Classes are rather ingenious in illustrating any phrase once they grasp the meaning, and many clever results will be worked out.

VERBOS

For drill on verbs a variety of the spelling match may be used. If there are only a few students, it is better to let them compete individually, the successful student passing ahead of the one missing; but if there are as many as twenty or twenty-five in the class or club, it is better to have two opposing sides and let them compete as group units. In the latter case, the player who misses sits down and the next in turn on the opposite side has a turn. The team which holds out longest is the winner of the match.

The teacher gives the infinitive of a verb and asks for a definite person, number, and tense of the same. He should use regular verbs at first, and gradually pass on to the more difficult, or less known tenses of irregular verbs. This game is especially helpful with the subjunctive forms of the very irregular verbs.

EL CALIDOSCOPIO

Equipment: Pencils, paper.

This is a drill on the names of the colors. Seven players, who are to represent the seven colors of the spectrum, stand in front of the class. The teacher names each in the order he happens to be standing for a color of the spectrum: **rojo, anaranjado, amarillo, verde, azul, añil, violado.** The rest of the players repeat several times the name of each color in unison with the teacher, so as to connect the color with the person who represents it. Now eyes are closed and the seven different colors rearrange themselves in any order. Each member of the class tries to write the names in the new order. After each has written what he thinks is the new order, the results are checked by having each of the seven players tell the name of the color he represents. The winner or winners of the contest are those who have written the list correctly.

LA HORA DEL DÍA

The players are named for the hours from one to twelve o'clock. It is wise to give the complete Spanish phrase required later, such as: **Es la una; Son las dos; Son las tres, etc.** The leader stands in front of the class and asks **¿Qué hora es?** The one to whom he points answers with the hour previously accorded him, together with the minutes before or after as indicated by the leader, who represents the face of a clock, using his arm as a minute hand. For instance, the leader's left arm held out horizontally would be interpreted by one facing him as a quarter past the hour; either hand straight down would mean half past the hour; the right arm held out horizontally would indicate a quarter to the hour. Other angles between these positions would roughly represent five minute periods before or after the hour. Some latitude must be allowed in the computation of the minutes thus indicated, but if anyone makes a real mistake he must change places with the leader and become leader himself.

If there are as many as twenty-four players available, the hours may be numbered from one to twenty-four, after the manner of telling time in some of the Spanish-American countries.

ORACIONES MEZCLADAS

For a group of seven.

One player of a group of seven is sent from the room. The six decide upon a sentence containing six words and each takes one of the words for his own; they then rearrange themselves so that no word comes in its proper place in the sentence. When the absent player is recalled, the line-up repeats successively the words, and the leader must give the sentence chosen. If he cannot rearrange the sentence the first time, he is allowed to call for two repetitions by saying: **Otra vez.** If he is still unable to recast the sentence, the player at the head of the line becomes the leader instead. A new sentence is selected while he is out of the room, and the play is repeated.

If the class is rather advanced, as many as ten words may be used by a group of ten, but even eight words are far more difficult than six.

PRONOMBRES DEMOSTRATIVOS

The purpose of this game is to familiarize the students with Spanish demonstrative pronouns. An object in the room is selected by the group while the leader is out. Upon the leader's return he directs one question to each player, saying: **¿Es éste (ésta)?** if he touches it; **¿Es ése (ésa)?** if it is near the person addressed; **¿Es aquél (aquélla)?** if it is distant from both. If plurals are used the number of possible forms is doubled. The player addressed must be careful to answer appropriately; for instance, if the leader says: **¿Es éste?** the one addressed must answer: **No es ése.** The object chosen should be rather difficult to locate, in order to bring out many questions. Anyone failing to use the correct Spanish form must pay a forfeit.

LOS DÍAS DE LA SEMANA

Two teams of seven players each stand facing each other. The players of each team are named for the days of the week: **lunes, martes, miércoles, jueves, viernes, sábado, domingo.** Each player pronounces his name, which is repeated by the others until all can pronounce each day of the week without hesitation. **Lunes** of one team takes a knotted handkerchief and tosses it into the air, calling for a certain day of the week on the other team to catch it. If the day called upon succeeds in catching the handkerchief before it reaches the floor, he hands it to **lunes** of his side, who proceeds to toss it up; but if he misses, the handkerchief goes to **martes** of the first team. The winning team is the one that first succeeds in having the handkerchief reach **domingo.**

LOS MESES DEL AÑO

The game described above may be played with twenty-four players in the same manner by using the names of the months of the year instead of the days of the week: **enero, febrero, marzo, abril, mayo, junio, julio, agosto, septiembre, octubre, noviembre, diciembre.**

TÚ O USTED

This is a drill on the uses and differentiation of **tú** and **usted.** The players must address one another as **tú** and the leader as **usted.**

The leader gives the name of an object or an animal to each player. The names selected should be of various classes and those which are of the feminine gender should be given to girls. For instance for a class of twenty the following names may be used: **el caballo, la vaca, el gallo, la gallina, el maíz, la avena, el trigo, la alfalfa, el tomate, la cebolla, el repollo, la col, el libro, el borrador, la tiza, el suelo, la ventana, el sofá, la cama.**

The leader says: **Al pasar por el campo vi al caballo leyendo un periódico.** The one designated as the horse replies: **Se equivoca Vd., yo hablaba con la vaca.** The cow says: **Te equivocas tú, yo dormía.** If no other name borne by the class is mentioned in the reply, the leader says, for instance: **Al pasar por el huerto vi a la col.** The cabbage says: **Se equivoca Vd., yo estaba en la mesa.** The table says: **Te equivocas tú, yo estaba escondida en la alfalfa.** The alfalfa says: **Te equivocas tú, yo estaba en el suelo, etc.**

If a player makes a mistake, he must pay a forfeit or drop out of the game, in which latter case the winner is the last one left.

LA GEOGRAFÍA

This game is a variation of the spelling match. The players are arranged in a long line, the relative positions being determined by drawing lots. The teacher calls out the name of a Spanish or Spanish-American city and the first player gives the Spanish name of the country in which it is located. If the player gives the wrong country or even the English name of the right country, the next player gets a chance, and if he succeeds, he passes ahead of those who missed. If the line is long, it is a good plan to have those who miss sit down; the winner is then the one who holds the floor to the last.

The following are suggestive cities and countries:

ESPAÑA
- **Madrid**
- **Sevilla**
- **Barcelona**
- **Burgos**
- **Toledo**
- **Granada**

LA ARGENTINA
- **Buenos Aires**
- **La Plata**
- **Rosario**
- **Tucumán**
- **Paraná**

CHILE
- **Valparaíso**
- **Santiago**
- **Concepción**
- **Iquique**

EL ECUADOR
- **Quito**
- **Guayaquil**
- **Cuenca**

VENEZUELA
- **Caracas**
- **La Guaira**
- **Maracaibo**

EL URUGUAY
- **Montevideo**
- **Maldonado**
- **Mercedes**

COSTA RICA
- San José
- Puerto Limón
- Punta Arenas

HONDURAS
- Tegucigalpa
- Puerto Cortés
- La Ceiba

GUATEMALA
- Guatemala
- Puerto Barrios
- Jalapa

PUERTO RICO
- San Juan
- Ponce
- Arecibo

MÉJICO
- Méjico
- Guadalajara
- Vera Cruz
- Tampico
- Monterey
- San Luis Potosí

EL PERÚ
- Lima
- Arequipa
- Cuzco
- Callao
- Trujillo

BOLIVIA
- La Paz
- Sucre
- Cochabamba
- Oruro

COLOMBIA
- Bogotá
- Barranquilla
- Buenaventura

EL PARAGUAY
- Asunción
- Concepción
- Villa Rica

PANAMÁ
- Panamá
- Cristóbal
- Colón

NICARAGUA
- Managua
- San Juan del Norte
- León

SALVADOR
- San Salvador
- Libertad
- Sonsonate

CUBA
- Habana
- Matanzas
- Santiago de Cuba

SANTO DOMINGO
- Santo Domingo
- Montecristi
- Puerto Plata

BIBLIOGRAPHY[1]

Music and Songs

Cantos para niños, by Monserrate Deliz. D. C. Heath and Company. Price 80 cents. (Contains words and music of fifty-three songs.)

Canciones populares, by Allena Luce. Silver, Burdett and Company. Price $1.28. (Contains words and music of seventy songs.)

Cancionero español, by María Diez de Oñate. The Vermont Publishing Company, Brattleboro, Vt. Price $1.28. (Contains words and music of fifty songs.)

Lo que cantan los niños, by F. Llorca. Published by Casa Editorial "Saturnino Calleja", S. A., Apartado 447, Madrid, Spain. Price about 50 cents. (Contains infantile rimes on the order of Mother Goose.)

Colección de cantares, by César Carmona. Published by "Casa A. Barreiro y Ramos", S. A. Montevideo, Uruguay. Price about 35 cents. (Folk and patriotic songs.)

[1] In the items listed here it is possible to give the approximate price only; the latest quotations are used, but prices are constantly changing.

Canciones infantiles, by Narcissa Freixes. Published by Librería "Fernando Fe", Puerta del Sol 15. Madrid, Spain. (Children's songs.)

El Nuevo himnario evangélico, published by the Sociedad Americana de Tratados, Park Avenue and Fortieth Street, New York. (Contains Spanish versions of well-known hymns.)

Modern Spanish Lyrics, edited by E. C. Hills and J. S. Morley. Henry Holt and Company. Price $1.24. (Contains words and music of nine songs.)

España pintoresca, by Carolina Marcial Dorado. Ginn and Company. Price $1.12. (Contains words and music of nine songs.)

Primeras lecciones de español, by Carolina Marcial Dorado. Ginn and Company. Price $1.12. (Contains words and music of five songs.)

Primeras lecturas en español, by Carolina Marcial Dorado. Ginn and Company. Price 96 cents. (Contains words and music of seven songs.)

First Spanish Reader, by Roessler and Remy. American Book Company. Price $1.00. (Contains words and music of five songs.)

Elementary Spanish Reader, by Aurelio Espinosa. Benj. H. Sanborn and Company. Price $1.12. (Contains words and music of four songs.)

Beginners Spanish Reader, by Lawrence A. Wilkins. Henry Holt and Company. Price $1.36. (Contains words and music of eight songs.)

Cuentos y lecturas en castellano, by María Solano. Silver, Burdett and Company. Price 96 cents. (Contains words and music of nine songs.)

A Spanish Reader, by M. A. DeVitis. Allyn and Bacon. Price $1.12. (Contains words and music of sixteen songs.)

The Elements of Spanish, by Warshaw and Bonilla. Scott, Foresman and Company. Price $1.60. (Words and music of four songs.)

Método práctico para principiantes, by G. Cherubini. The John C. Winston Company. Price $1.60. (Words and music of six songs.)

Playlets and Dramas

Piececitas españolas fáciles, by Ruth Henry. Allyn and Bacon. Price 80 cents. (Contains thirteen playlets suitable for acting.)

Spoken Spanish, by Edith J. Broomhall. Allyn and Bacon. Price 80 cents. (Contains fourteen dialogues and sketches suitable for acting.)

Dialogues and Plays for Spanish Classes, by Aurelio Borquez. World Book Company. In press. (Will contain a collection of drills, dialogues, and short playlets.)

El teatro de la infancia, by various authors. Published by Casa Editorial "Saturnino Calleja", S. A. Apartado 447, Madrid Spain. Price 20 cents each. (This series consists of sixty-seven titles of one-act playlets, most of which are suitable for amateur production.)

El príncipe que todo aprendió en los libros, by Jacinto Benavente. Edited by Aurelio Espinosa. World Book Company. Price 72 cents. (A playlet for children.)

Más vale maña que fuerza, by Manual Tamayo y Baus.

Edited by Carlos Everett Conant. World Book Company. Price 72 cents. (A one-act farce.)

La Muela del Rey Farfán, by S. and J. Álverez Quintero. Edited by Aurelio Espinosa. World Book Company. Price 72 cents. (A playlet for children employing fairy tale conventions.)

Tres comedias modernas, edited by F. W. Morrison. Henry Holt and Company. Price 80 cents. (One-act plays by modern Spanish dramatists.)

Tres comedias de Benavente, edited by John Van Horne. D. C. Heath and Company. Price 96 cents. (Three of the author's most popular short plays: "Los intereses creados"; "De pequeñas cosas"; and "Sin querer.")

Doña Clarines, y Mañana del sol, by S. and J. Álvarez Quintero. Edited by S. G. Morley. D. C. Heath and Company. Price 80 cents. (Two contemporary Spanish dramas.)

Tres sainetas en verso, edited by Morley and Entwistle. D. C. Heath and Company. In press. (Three one-act comedies, suitable for amateur performance, according to publisher's announcement.)

Ten Spanish Farces, edited by George Tyler Northup. D. C. Heath and Company. Price $1.12. (Representative farces of the 16th, 17th and 18th centuries; some of them are suitable for amateur performance.)

Ganarse la Vida. El nietecito, by Jacinto Benavente. Price about 75 cents. (Two of Benavente's plays for children.)

La Fosforita, by Vincente Forte. Price about $2.00. (An Argentinian lyric-dramatic story with words and music.)

Elementary Spanish Reader, by Aurelio Espinosa. Benj. H. Sanborn and Company. Price $1.12. (Contains one playlet suitable for acting.)

Beginners' Spanish Reader, by Lawrence A. Wilkins. Henry Holt and Company. Price $1.36. (Contains three playlets suitable for acting.)

Lecturas elementales, by Max A. Luria. The Macmillan Company. Price $1.20. (Contains dramatizations of stories suitable for production.

España pintoresca, by Carolina Marcial Dorado. Ginn and Company. (Contains one playlet: Castillos de Torres Nobles.)

Después de la lluvia el sol. Published by R. D. Cortina Company, 105 West 40th Street, New York. Price 25 cents. (A one-act play.)

Zaragüeta, by Miguel Ramos Carrión y Vital Arce. Editions by Benj. H. Sanborn; D. C. Heath and Company; and Silver, Burdett and Company. (This has proved to be one of the most popular two-act Spanish plays in America.)

Monólogos, diálogos y comedias de salón, by Fernández y Medina. Published by "Casa A. Barreiro y Ramos," S. A., Montevideo, Uruguay. (A collection of short monologues, dialogues, etc.)

Spanish Life, by Allen and Castillo. Henry Holt and Company. Price $1.12. (Contains five dialogues suitable for acting.)

Nuestro futuro diputado, by Samuel A. Wofsy, Instituto de las Españas, 522 Fifth Avenue, New York. Price 50 cents. (A three-act play written especially for representation by Spanish clubs.)

Una Yanqui en España, by Samuel Wofsy, Published by la Sociedad Hispánica of the University of Wisconsin, Madison, Wisconsin. Price 50 cents. (A playlet written for use by Spanish clubs.)

El idilio de Lolita en Nueva York, by Samuel A. Wofsy, Sociedad Hispánica of the University of Wisconsin. Price 50 cents. (A two-act playlet.)

Siete Comedias fáciles, by Marguerite Templeton. Alfred A. Knopf, Inc. In press.

Jokes, Anecdotes, and Fables

Spanish Anecdotes, by Giese and Cool. D. C. Heath and Company. Price 80 cents.

Anécdotas españolas, by Phillip W. Harry. Allyn and Bacon. Price 80 cents.

Biblioteca de la risa, published by Garnier Hermanos, Rue des Saints, Paris, France.

Spanish Fables in Verse, by Elizabeth C. Ford and J. D. M. Ford. D. C. Heath and Company. Price 80 cents.

Fábulas y cuentos, by Clifford G. Allen. World Book Company. Price $1.28.

Organization and Procedure in Spanish Clubs

Piececitas españolas fáciles, by Ruth Henry. Allyn and Bacon. Price 80 cents. (Contains ten pages of excellent suggestions for Spanish clubs, and three pages of parliamentary terms in Spanish.)

Suggestions for Spanish Clubs, Instituto de las Españas, 522 Fifth Avenue, New York. Price 5 cents. (Useful pamphlet of parliamentary terms in Spanish.)

Spanish in the High Schools, by Lawrence A. Wilkins. Benj. H. Sanborn and Company. Price $1.76. (Contains two pages of parliamentary terms in Spanish, and eight pages of useful suggestions for organizing and managing Spanish clubs.)

Methods of Teaching Modern Languages, by Charles H. Handschin. World Book Company. Price $2.40. (Contains several pages of good suggestions, and one page of parliamentary terms in Spanish.)

Bibles and Bible Stories

Santa Biblia. Depósito de la Sociedad Bíblica, Calle de la Flor Alta, 2 y 4, Madrid, Spain. Price about 50 cents. (Suitable for opening meetings.)

Veinticinco episodios Bíblicos, by A. Marinoni and T. I. Cheskis. The Macmillan Company. Price 60 cents. (Contains well-known Bible stories told in simple Spanish; suitable for reading or telling in clubs composed of elementary students.)

New Testament, Spanish and English. American Bible Society, New York. (Contains Spanish on one page and English on the opposite.)

Pamphlets

Importance of Spanish to the American Citizen, by John D. Fitzgerald. Benj. H. Sanborn and Company.

Spanish, its Value and Place in American Education. Published by The American Association of Teachers of Spanish, Stanford University, California. Price 50

cents. (Excerpts and condensed articles by leading hispanists in America.)

Catecismo cívico de los derechos y deberes de los ciudadanos americanos. National Catholic Welfare Council, 1312 Massachusetts Avenue, Washington, D. C. (Suitable for material for debates.)

Constitution of the United States (*in Spanish*), Published by the Chile-American Association, 1133 Broadway, New York. (Suitable for debating material.)

Games and Drills

Juegos de los niños, by P. Santos Hernández. Casa Editorial "Saturnino Calleja", S. A. Apartado 447, Madrid, Spain. Price about $1.50. (Contains a complete list of games classified as to apparatus, some drills, and a few songs. The shadow pictures are excellent.)

Gimnasia escolar; guía para los maestros, by J. H. Bancroft. D. C. Heath and Company. (An excellent book for drills and marches, with all directions in Spanish.)

Irregular Verbs. Published by the Latin Game Company, Appleton, Wis. Price 50 cents each; three for $1.00. (Set of three games played like authors; one using present tense, one the preterite, and one the present subjunctive.)

Divided Proverbs. William R. Jenkins Company, Sixth Avenue at 48th St., New York. (Divided proverbs in Spanish and English.)

Juego de Autores Españoles, by Miss Juanita Floyd. Can be secured by addressing Miss Floyd, 517 Chandler

Avenue, Evansville, Indiana. (A long-awaited game of Spanish authors.)

Cross-word Puzzles

Fifty Cross-word Puzzles, revised and adapted by Roy E. Mosher from those published in La Prensa, 225 Canal Street, New York. Price 25 cents. (Contains graded list of Cross-word puzzles in Spanish, with instructions for solving and solutions.)

Periodicals

El Boletín de la Unión Pan-Americana, Washington, D. C. Price $1.50 a year. (Contains illustrated reading matter descriptive of Spanish-American countries. The Pan-American Union also maintains a service bureau for obtaining data concerning any of the Spanish-American countries. Service rendered by this bureau is free of charge. Copies of photographs used as illustrations in the magazine may be secured at actual cost of printing. Data for debates, speeches to be given at club meetings, etc., always attended to promptly. Furnishes slides and motion picture films described later in this bibliography.)

El Eco, Doubleday, Page & Co., Garden City, L. I., New York. Price $1.50 a year. Special rates if bought in quantities. (An excellent periodical with special vocabularies. It features current events in Spanish speaking countries, jokes, games, etc. Published on 1st and 15th of each month during academic year.)

Post Cards and Prints

A long list of subjects; cities, churches, public buildings, national sports, peasant costumes, reproductions of Spanish masterpieces of painting, etc., may be secured by addressing any of the importers listed later in this bibliography. The post card series by the *Comisaría regia del turismo en España* is worthy of special note.

Pictures of Granada in water colors as well as photographs of South America and Spain may be secured of Mr. L. A. Wilkins, 54 Morningside Drive, New York City.

Flags

A good assortment of flags of Spain, Portugal, South and Central American nations is available at Annin and Company, 85 Fifth Avenue, New York City.

Exchange Correspondence

The Pan-American Union, Washington, D. C., and the *Institute of International Education,* 522 Fifth Avenue, New York, can furnish lists of schools in Spanish-speaking countries in which students desire to carry on exchange correspondence with students in American schools.

Phonographic Records of Spanish Music

Disks and records of practically all the best Spanish music may be secured through local dealers in phonographs or by writing the headquarters of any of the leading manufacturers.

Slides and Motion Pictures

The Pan-American Union, Washington, D. C., can supply thirteen sets of slides of 120 each, of the following countries, the only charge being that of expressage:

1. Argentina
2. Bolivia
3. Brazil
4. Chile
5. Colombia
6. Cuba
7. Dominican Republic and Haiti
8. Mexico
9. Peru
10. Ecuador and Venezuela
11. Paraguay and Uruguay
12. Guatemala, Honduras, and Salvador
13. Costa Rica, Nicaragua, and Panama

Motion picture films of the following subjects are also lent on the condition that they be projected by a skilled operator on a standard make of machine; the only charge is for expressage:

1. Chile, general scenes, *two reels.*
2. Dairying in Argentina, *four reels.*
3. Havana, *four reels.*
4. Life on the Mighty Amazon, *seven reels.*
5. Mexico, general scenes, *five reels.*

New York State Department of Visual Instruction, Albany, N. Y. Has many slides on Spain and on Spanish-America which can be supplied free of charge to schools in New York State.

Addresses of American Publishing Houses Cited in this Bibliography

Allyn and Bacon, 50 Beacon Street, Boston; 11 East 36th Street, New York; 1006 S. Michigan Avenue, Chicago; 173 Second Street, San Francisco.

American Book Company, 100 Washington Square, New York; 330 E. 22nd Street, Chicago; 2 Forsyth Street, Atlanta.

Ginn and Company, 15 Ashburton Place, Boston; 70 Fifth Avenue, New York; 2301-2311 Prairie Avenue, Chicago; 20 Second Street, San Francisco.

Heath: D. C. Heath and Company, 231-241 West 39th Street, New York; 50 Beacon Street, Boston; 1815 Prairie Avenue, Chicago; 182 Second Street, San Francisco.

Henry Holt and Company, One Park Avenue, New York; 2451 Prairie Avenue, Chicago; 149 New Montgomery Street, San Francisco.

MacMillan: The MacMillan Company, 60 Fifth Avenue, New York; Prairie Avenue and 25th Street, Chicago; 350 Mission Street, San Francisco.

Sanborn: Benj. H. Sanborn and Company, 623 Wabash Avenue, Chicago; 50 Beacon Street, Boston; 24 West 29th Street, New York.

Scott, Foresman and Company, 623 Wabash Avenue, Chicago; 5 West 19th Street, New York; 63 North Pryer Street, Atlanta.

Silver, Burdett and Company, 41 Union Square, New York; 221 Columbus Avenue, Boston; 221 East 20th Street, Chicago; 149 New Montgomery Street, San Francisco.

Winston: John C. Winston Company, 1006-1016 Arch Street, Philadelphia.

World Book Company, Yonkers-on-Hudson; 2126 Prairie Avenue, Chicago.

Address of American Importers who either Carry in Stock or will Import Foreign Books Listed in this Bibliography

Brentano's, 1 West 47th Street, New York; 218 S. Wabash Avenue, Chicago.

Jenkins: William R. Jenkins Company, 851-853 Sixth Avenue, New York.

Jaime Lago, 156 West 14th Street, New York City.

Schoenhof Book Company, 128 Tremont Street, Boston.

Stechert: G. E. Stechert and Company, 31-33 East 10th Street, New York.

A Few Suggested Bookdealers in South America and Spain

Calpe, Gran Vía, Madrid, Spain. (This company also has a branch at Suipacha 585, Buenos Aires, Argentina.)

La Lectura, Recoletos, 25, Madrid, Spain.

Librería Internacional de Roma, Alcalá, 5, Madrid,

Spain. (A very good house for post cards and illustrations.)

Sucesores de Hernando Arenal, 11 y Quintana, 31, Madrid, Spain. (A very good house for maps, etc.)

León Sánchez, Calle Mayor, 4, Madrid, Spain.

Librería Moes, Florida 323, Buenos Aires, Argentina.

Casa Jacobo Peuser, Dean Funes No. 61, Córdoba, Argentina.

Herrero Hermanos, Calle del 5 de Mayo, Mexico City, Mexico.

Purrúa Hermanos, Esquina de Donceles y Argentina, Mexico City, Mexico.

Sociedad General de Publicaciones, S. A., Diputación 211, Barcelona, Spain.

Zabala & Mourin, Apartado 1046, Barcelona, Spain.

For inexpensive yet good Spanish editions of classics the following might be suggested

Clásicos de la literatura española, by Ruiz Hermanos, Plaza de Santa Ana, Madrid, Spain.

Colección Universal, by Calpe, Gran Vía, Madrid. Also in Barcelona.

Biblioteca Calleja, Madrid, Spain.

Editora Internacional, Madrid, Berlin, Buenos Aires, also, Columbia University Press, New York City.

Among the critical editions one of the best is:

Clásicos Castellanos by La Lectura, Recoletos, 25, Madrid, Spain.

CHRISTIAN HERITAGE COLLEGE LIBRARY
Games for Spanish clubs.
793.4 S736g
3031874

P9-EAU-965